

THE CLASSICAL WEEKLY

Entered as second class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879

VOL II

NEW YORK, FEBRUARY 6, 1909

No 15

I have been reminded recently of certain experiences I endured (I use the verb deliberately) in Rome in the summer of 1904. One day, as I was working in the Forum, I noticed two young men and soon discovered that they were puzzled by something. I volunteered assistance and was appropriately punished for my interference in the concerns of others. In the talk that followed I learned that one was a teacher of Latin. When it became clear to him that practically every bit of the visible Forum was later than Cicero's day, he declared that for him the Forum had lost greatly in interest. The following day I had a like experience with two ladies, one of whom was a teacher of Latin. The ladies had the day before made a tour of the Forum and the Palatine Hill, with "Professor X", a professional *cicerone*. They knew exactly where Cicero's house on the Palatine had stood; they knew that the hemicycle was the Rostra on which Cicero had delivered his speeches against Catiline. When my passion for truth led me mildly to question the genuineness of their information, the teacher remarked that the Forum had lost for her all interest. Now, it is natural enough for one, at least in a sentimental mood, to prefer to have the Forum before his eyes in whole or in part as Cicero saw it. But, as a matter of fact, the Forum is immensely more interesting as it is. Augustus boasted that he had found Rome a city of brick and had left it a city of marble; Caesar began, Augustus completed the transformation of Rome from a so-called Republic to a *de facto* if not a *de nomine* (*sit, quæso, venia verbo*) Empire. Both transformations are crystallized for us in enduring materials even in the ruins of the Forum. Lacking in interest is the Forum, because it did not cease to grow and to be transformed after one man or two men (Cicero and Caesar) moved and wrought and spoke there? Nay, every change gives it a new interest and makes one's pulses throb afresh as he reflects on the wondrous career of Rome, wondrous in its length as in its greatness, in the tenacity of the Roman character, which, changing ever, yet remains essentially the same in all its long history.

In The Classical Journal (3. 318-326) Professor Walter Dennison has an interesting article on The Roman Forum as Cicero saw it. He reminds us that throughout Cicero's life the Forum was con-

stantly undergoing transformation. We have to reckon here with the building schemes both of Sulla and of Caesar. We may not speak, therefore, of a Ciceronian Forum. Professor Dennison seeks then to determine how the Forum looked in the famous year 63 B. C.

To accomplish this purpose we must begin by removing in imagination certain monuments of later times which inevitably come first to the thoughts of one who has seen the Forum itself or is familiar with photographs of the existing remains or with the plans which attempt to include all that is now represented in the Forum. I am thinking of such admirable plans as are given by Hülsen in his *Das Forum Romanum*. We must remove, then, besides other things, the Arch of Septimius Severus, the remains of the Temples of Vespasian, Faustina, Romulus, Divus Iulius, Saturn, and Concord, the Column of Phocas, the Hemicycle, the Curia Iulia, the Basilica Aemilia and the Basilica Iulia, nay, even the pavement now visible in the Forum. We must remember also that the term Forum in 63 B. C. covered far less ground than is occupied by the remains visible in the Forum to-day; the term did not carry then so far to the east (i. e. in the direction of the Arch of Titus).

On page 322 Professor Dennison gives a sketch-plan of the Forum as it existed in 63 B. C. In the following pages he gives brief explanations of the plan. Some twenty-eight structures are noted and discussed. Among these we have a number of names familiar to us from a study of the existing remains; most of these, however, denote something very different on Mr. Dennison's plan from the conception which the names convey to one who thinks of the Forum automatically in terms of the visible ruins. The differences cannot be briefly indicated in words; the reader should carefully study Mr. Dennison's sketch. To emphasize the impression which I have been seeking to create I quote his closing words:

So stood the Forum of 63 B. C. as Cicero saw it day after day. In the last ten years of his life he witnessed the beginning of a new era of building. He beheld the space of the Comitium straightened and the foundations laid for the new Curia Iulia. North of this senate house Caesar's activity was manifest in his preparations to build a new business quarter to be called the Forum Iulii. On the south

side of the Forum the demolition of the Basilica Sempronia and the *tabernae veteres* went on before Cicero's eyes and a new and larger basilica was raised that was dedicated, though in an unfinished state, only three years before the orator's death. Cicero also saw the *tabernae* on the north side of the Forum pulled down and the Basilica Aemilia enlarged. There was some talk of removing the rostra, and perhaps Caesar did erect a speaking-platform near the east end of the Forum, where later his body was burned and Antony delivered the funeral oration. These were the first steps in carrying out a systematic plan of rebuilding and adorning the Roman Forum on a scale befitting its importance. The completion of these plans, however, Cicero did not live to see.

C. K.

ASPECTS OF THE SPEECH IN VERGIL AND THE LATER ROMAN EPIC

Among the contributions recently made to classical study has appeared a monograph by Dr. G. W. Elderkin, dealing chiefly with various external aspects of the speech in the later Greek epic. Dr. Elderkin's work has suggested a like investigation on the Latin side, and it is our intention to examine some of the results of this investigation in order that we may determine to what extent the Vergilian standard was followed by the later Roman epic in its use of direct speech as a constituent of epic technique, and that we may compare the usages of the various poets of the later period to see how far they differ among themselves.

It is obvious that in the Roman epic one has to deal with a class of poems all of which belong to the same general period, no great dissimilarity in type existing between Vergil and his successors such as that which separates Homer from the later Greek epic. It is to this fundamental difference that Patin (*Études sur la Poésie Latine*, I. 203) largely attributes those characteristics which distinguish Vergil's art from that of Homer, namely, the general difference between the artificial epic of an age of refinement and the naïf epic of a primitive period. Though the Roman epics from the time of Vergil are all the products of such an age of reflection, one may expect to find much that will prove of interest in comparing the use of the speech in the Aeneid, in which fable and history are so skillfully interwoven, with that in the mythological epics of Valerius Flaccus and Statius, and the historical epics of Lucan and Silius Italicus. Claudian also offers material for investigation in these two departments as well as in the invectives and panegyrics.

In so extensive a field as that of direct speech, offering many lines of inquiry, we cannot attempt to enter into a discussion of the content of the speeches, or of their relation to the movement of the poem in which they occur, but shall confine ourselves to the following externals: first, the statistics bearing on epic speech, with an interpretation of the same; secondly,

those points of technique which show departures from the practice of the Greek epic.

In the *Neue Jahrbücher* (1884, I. 129 ff.) M. Schneidewin gives the statistics showing the relative amount of speech in Homer and Vergil; speech constitutes 50 per cent. of the Iliad and the Odyssey, 38 per cent. of the Aeneid. In examining the later Roman epic in this regard, one finds that rhetoric does not necessarily mean speech-making, and is met by the surprising fact that this marked tendency which Vergil shows to restrict the use of direct speech has been inherited by the later epic poets, who, with the exception of Statius in the incomplete Achilleid and Claudian in the historical epics, are even more conservative; the amount of speech in no case equals the Vergilian standard, from which, however, no author departs more than 8 per cent. So Lucan's *Pharsalia* contains 32 per cent. speech. A slight increase appears in Valerius Flaccus (34 per cent.); Statius with 37 per cent. shows a still nearer approach to Vergil. The *Punica* of Silius Italicus has but 31 per cent., while Claudian devotes to direct speech only 30 per cent. of the mythological and historical epics, invectives, and panegyrics.

Again, a departure from the Vergilian standard may be seen in the number of speeches employed, for, with the exception of the *Argonautica*, none of the later epics uses the speech so frequently as does Vergil. In the Aeneid, for example, there are 331 speeches, one for every 30 verses. The ratio in Claudian is 1 to 79, in Lucan 1 to 67, in Silius Italicus 1 to 41, in Statius 1 to 39, in Valerius Flaccus 1 to 30—a proportion slightly exceeding Vergilian frequency.

This decrease in the percentage of speech and in the number of speeches, which the later epic for the most part shows, indicates a restriction of the conversational element in keeping with the general characteristics of this period of declamation. Passing on, however, to the question of the average length of the epic speech, one would naturally expect to find an increase in the poems produced in an age when the rhetorical schools flourished, and ostentatious declamation was the chief delight of the idle circle of dilettanti. In point of fact this tendency is seen in all the poets of the later period with the exception of Valerius Flaccus, whose speeches are even shorter than those in Vergil (the average length is 10.16 verses in the *Argonautica* as compared with 11.35 in the Aeneid). The average length of the speech in Lucan (21.55 verses) is almost twice that in Vergil. Statius and Silius Italicus are more conservative (the averages are 14.42 and 12.57 verses respectively) while the length of the speech in Claudian (23.56 verses) is greater than that in any other of the epic poets. It is also a significant fact that although in Lucan, Silius Italicus, and Claudian the percentage of speech is less than in the Aeneid, and the speech

is used less frequently, yet these poets show an increase in the number of speeches over 40 verses in length. Statius, on the other hand, employs only about one-half as many such speeches, notwithstanding the fact that the bulk of the *Thebaid* and the *Achilleid* exceeds that of the *Aeneid*, and the average length of the speech is greater than in Vergil, who, however, uses the speech more frequently. Here again Valerius Flaccus shows practically no departure from Vergil's custom. Of these exceptionally long speeches in the later epic, few of which are concerned with the motivation of the action of the poem, the narrative type and that which represents an exhortation by the Roman leaders figure prominently.

It has been seen above that the proportion of direct speech in the *Aeneid* is much less than in Homer, and that the later Roman epic shows a still further decline. In investigating the causes of this decrease one would expect to discover as a contributing factor the presence of *oratio obliqua*, due both to the Roman's habit of thought and to the influence of the historians, by whom this mode of expression was so generally used. An examination of Vergil and the later epic, however, shows that little of the difference can be attributed to this source. It is estimated that the *Aeneid* contains not over 140 verses of such material, which, if converted into *oratio recta*, would increase the amount of speech in the poem only about one and one-half per cent. The longest of the passages occurs in 8. 10-17, giving the substance of the message sent by the Latins to Diomedes. The later epic, with the exception of Silius Italicus, is even less fruitful in such material than Vergil. The *Pharsalia* shows only a few scattered examples, such as the inquiry of Pompey in 8. 167-170, and the advice of his followers in 9. 317-319. The *Argonautica* has but 75 odd verses of *oratio obliqua*, the *Thebaid* but 65. In the *Punica* of Silius Italicus, which is but a versified history of the Punic War largely dependent upon the account of Livy, there is found no great amount of indirect speech; its 200 odd verses, however, represent a slight increase over the other Roman epics.

A more significant cause of the limitation of the speech in Vergil as compared with Homer is the desire of the Roman poet not only to avoid the superfluous and all that contributes nothing to the movement of the poem, but also to leave room for the exercise of the reader's imagination, characteristics which have been commented upon by Heinze in his excellent work, *Virgil's Epische Technik* (pp. 398-399). Among the indications of this phase of Vergil's art is cited the limited use of the speech in messenger-scenes, a tendency apparent also in the later Roman epic. The *Pharsalia* offers but little in the way of illustration owing to the absence of divine agency. In examining the *Argonautica*, one finds a message repeated in *oratio recta* in only one

instance (2. 131-132, 142-165). Repetition is avoided in 4. 78-81, where a mere statement indicates that Iris delivered to Hercules the command which she had received from Jupiter. So, also, in the *Thebaid*, the message which Jupiter entrusts to Mercury in 7. 6-33 is not delivered to Mars in the direct form. In verse 81 we find simply the words, *Ille refert consulta patris*. Again, in the *Punica*, 3. 168-169, we know that Jupiter had despatched Mercury from the words, *Cyllenius . . . portabat inssa parentis*, though the nature of the command is not disclosed until the messenger speaks to Hannibal in the direct form in verses 172-182. In other cases a command given directly is known to have been delivered through some reference to the person to whom it was sent, as in the *Punica* 9. 479, *Quae postquam accepit dubitans Tritonia virgo*; or in Claudian's Rape of Proserpine, 1. 118, *Audierat mandata pater*, which alludes to Pluto's message to Jupiter. Again, from verses 278-279, *Iamque viam Pluto superas molitur ad auras Germani monitu*, one has to assume that Mercury had returned with a reply.

A further element affecting the shrinkage in the amount of speech in Vergil as compared with Homer is the tendency, noted by Heinze (397-398), to confine the speech-scenes within narrower bounds, that is, to restrict the length of the dialogue, and to limit the number of speakers appearing in a given scene. The conservatism of the later epic in this respect is even more noticeable. In regard to Lucan, Basore, in the Proceedings of the American Philological Association for 1904, has recorded the fact that in only two instances is simple address and reply exceeded, and only once do as many as three speakers appear in a given scene. In this limitation of the dialogue Claudian shows a near approach to the practice of Lucan, allowing the first speaker to reply in but four instances, while only twice are more than two speakers grouped. In Silius Italicus, also, the dialogue is limited to three speeches, if we except the scene between Marus and Serranus in the sixth book, where the outcries of Regulus's son serve to break up the long narrative of the old armor-bearer. In Valerius Flaccus and Statius dialogue plays a more important part, though in no case is it carried to the extent of six speeches, as in the scene between Venus and Aeneas in the first book of Vergil, verses 321-409.

That this restriction of the dialogue is conscious in the later epic as in the *Aeneid* is clearly shown by the employment of various means to bring the speech-scenes within certain limits. Interruption of the dialogue is sometimes allowed, as in the *Argonautica*, 5. 670 ff., where Jupiter prevents a continuation of the controversy between Mars and Juno, or in the *Thebaid*, 3. 669 ff., where the shouts of the crowd and the intervention of the night bring to an end the discussion between Capaneus and the Grecian seer. A further indication of the desire to reduce the

length of speech-scenes appears in the form in which questions are often given; the poet substitutes a bit of *oratio obliqua*, or a simple statement, as in the inquiries in regard to the object of one's mission in the *Argonautica*, 5. 467-8, *rogitant . . . quid ausi quidve ferant*, or in the *Thebaid*, 2. 390-391, *causas . . . viae nomenque rogatus edidit*.

It has been found that the largest number of speakers is often grouped in the meetings of senates or councils; but even here there occasionally occurs a noteworthy limitation of direct speech. So in *Valerius Flaccus*, 3. 613-714, a passage describing the *Argonauts'* discussion as to whether or not *Hercules* should be left on the shores of *Mysia*; here only three of the speeches are given in the direct form, though four other opportunities for speech are offered. Again, in the *Thebaid*, 10. 883 ff., of the gods contending before *Jupiter* concerning the fate of *Thebes* and *Argos*, only *Bacchus* is given a direct speech.

Passing to the second question for our consideration, namely, those points of technique in which the Roman epic affords a contrast to the Greek, one finds standing out prominently the use of the parenthetic verb and phrase, through the presence of which the speech becomes less formal and more colloquial in tone. In addition to the simple verb, other phrases were introduced until finally narrative entirely foreign in purpose to the verb of saying was inserted within the body of the speech. The first extension is seen in the familiar use of a noun subject with the verb, as in *Aeneid* 6. 259, *conclamat vates*. Additional phrases are often met, as in *Aeneid* 6. 723, *suscipit Anchises, atque ordine singula pandit*; or in *Thebaid* 10. 268, *hortatur clara iam voce sacerdos*. As a further extension of this practice, forming a noteworthy feature of the Roman epic technique, should be mentioned the use of interpolated narrative as what may be termed stage-directions, the speech in this way gaining largely both in naturalness and effectiveness; this practice is especially significant as showing the undoubted influence of the drama upon the Roman epic through the medium of rhetoric, and it is worthy of note that in the *Metamorphoses* of *Ovid*, the dramatic story-teller of Roman literature, one finds a free use of such interpolated phrases in many cases similar to that observed in the epic. These phrases termed stage-directions, representing a conscious adaptation of a custom of the drama, are employed either to describe a gesture of the speaker, or to portray an act or state of the person addressed, or to bring into the speech a new element as an occasion for the speaker to continue. As an example of the first type, may be cited *Aeneid* 6. 406-407, where the *Sibyl's* words to *Charon*, ".....behold this branch", are broken by a parenthesis stating that she revealed the branch which lay hid beneath her robe, or the *Achilleid* 1.

908, where *Achilles's* speech before *Lycomedes* is interrupted by the words "He throws his son before the feet of the king and adds". The second class of stage-directions is illustrated by the *Achilleid* 1. 785 ff.; here *Ulysses's* speech to *Diomedes* is broken by narrative describing the effect of his words upon *Achilles*: "Seeing him intent and listening with eager ear, while the maidens show signs of fear and gaze upon the ground, he continues". Again the same speech is interrupted to tell the reader of *Achilles's* withdrawal from the room along with *Deidamia* and her companions. For the use of stage-directions bringing into the speech a new element, compare *Thebaid* 5. 129 ff.; here *Polyxo* takes advantage of the appearance of the fleet in the distance to strengthen her appeal to the *Lemnian women*: "She was on the point of speaking further", says the poet, "when upon the sea appear the glistening sails. It was the *Lemnian fleet*; *Polyxo* joyfully seizes the chance thus offered by fate and continues her speech: 'Shall we fail the gods calling in vain? Behold the fleet', etc.

It is significant that in the use of such parenthetic expressions *Lucan* and *Claudian* stand apart from the other epic poets. In only two instances does *Lucan* break into the speech with anything more than the simple verb, while *Claudian* admits the noun subject with the verb in but three cases. The parenthesis and narrative descriptive of gesture are totally absent from the speeches of these two poets, a fact which in the case of *Lucan* bears out *Heitland's* criticism of the formal character of the speeches and their lack of spontaneity.

A further departure from the formality of the Greek epic is seen in the practice of allowing the speeches in dialogue to be introduced without intervening narrative. With the single exception of *Lucan*, all the poets of the later period offer one or more instances of this liberty, sanctioned by *Vergil* in the *Aeneid* 6. 719 ff., 722 ff., 9. 257 ff. Here again the Roman epic speech gains in effectiveness, as may be seen from *Polynices's* ready reply to *Tydeus* in the heated argument before *Adrastus* in *Thebaid* 1. 465; his speech follows immediately that of his arrival, the poet purposely avoiding the use of narrative to conclude the former speech or to introduce the latter.

That the Roman epic departed from the formality of the Greek custom in allowing the speeches to begin and end within the verse has been noted by *Kvicala* and *Elderkin*; the latter considers this practice an indication of "a less sharply defined feeling as to the objectionableness of a sudden transition from narrative". In this respect the later epic shows even more freedom than *Vergil*, for in every instance, with the exception of the *Argonautica* where the speech more frequently closes with the verse, the

percentage of speeches beginning and ending within the verse exceeds that in the *Aeneid*.

The results of this brief survey of certain portions of the field of direct speech in the epic may be briefly summarized as follows:

In the later Roman epic, in general, one finds a restriction of the conversational side of speech with a nearer approach to declamation, for, compared with the standard of Vergil, the later epics show a decrease in the amount of speech employed as well as in the number of speeches, with the exception of Statius's *Achilleid* and Claudian's historical epics in the one case, and of the *Argonautica* of Valerius Flaccus in the other. Moreover, the average length of the speech tends to increase in the later epic, though here again Valerius Flaccus affords a contrast to his contemporaries, for the speeches in the *Argonautica* are even shorter than those in the *Aeneid*. Lucan, Silius Italicus, and Claudian employ a larger number of speeches exceeding 40 verses in length than does Vergil, while Statius's poems contain only about one-half as many such speeches, the *Argonautica* showing practically no departure from the Vergilian practice. Again, the tendency which Vergil shows to restrict the length of dialogue and to confine the speech-scenes within narrow limits is even more noticeable in the later epic, especially in Lucan and Claudian.

But little of the decrease in the percentage of speech in the Roman epic as compared with Homer is due to the presence of *oratio obliqua*, for in the *Punica*, where speech-material is most abundant, there occur only 200 odd verses of indirect discourse, which, if changed into the direct form, would increase the amount of speech in the poem less than one and three-fourths per cent.

A second cause of the decrease in the percentage of speech, due to the more cultivated taste of the artificial epic, is the restriction of direct speech in messenger-scenes, a tendency to avoid superfluous repetition, noticeable in the later epic as in Vergil, a simple statement, or the presence of the messenger, or a few verses of *oratio obliqua* indicating that the envoy had been despatched, or that the message was delivered.

Striking departures from the custom of the Greek epic are found in the habit of beginning and ending the speech within the verse, and of allowing the speeches in dialogue to be introduced without intervening narrative, the Roman epic thus avoiding the formality of the Greek epic and at the same time adding to the realism and effectiveness of the situation. A still more marked contrast to the Greek epic is afforded by the introduction within the speech of increased phrases and narrative serving as stage-directions, the Roman epic here showing the influence of the drama in its desire to give a natural and life-like portrayal of the situation, an influence not

observed in Lucan and Claudian, as such interpolated narrative descriptive of gesture and the like is entirely absent from the more formal speeches of these two poets.

HERBERT C. LIPSCOMB

COUNTRY SCHOOL FOR BOYS, Baltimore

A very well attended and lively meeting of the New York Latin Club was held on Saturday, January 23, at 10 o'clock at the Packer Institute. The subject of the meeting was a symposium on The Function of Latin Prose Composition in the High School Latin Curriculum.

Mr. A. I. Dotey, of the De Witt Clinton High School, addressed the meeting on the subject, What is the Aim of Latin Prose Composition, and does this aim justify teaching it in the secondary school? Mr. Dotey maintained that Latin composition could not be regarded as an end in itself; that the function of the High Schools was, as much as they could, to give people as much training as they would admit, but as training in music did not contemplate the production of Paderewski's, so training in Latin composition does not contemplate the production of Cicero's. Latin composition was, therefore, really to be regarded as an instrument for teaching Latin, causing habits of accuracy and readiness in the appreciation and handling of Latin forms, syntax and vocabulary. From the point of view it was a most valuable, if not the most valuable, means of teaching Latin.

Mr. Paul R. Jenks, of the Flushing High School, followed on the subject: Latin Prose Composition of the first two years of the secondary course. Mr. Jenks emphasized Mr. Dotey's definition of the aim of teaching composition and explained that, according to his experience, it was about three times as difficult to make the same progress in prose composition as was made in turning Latin into English, that is to say, the pupil at the end of the first year was about able to compass thoroughly about one-third of the composition given in the beginner's book, and similarly, with the second and third years, indicating that the pupil at the end of the third year was just about able to master the complete first year composition. Mr. Jenks felt very strongly that composition should be made an integral part of every day's lesson; that if anything was to be sacrificed it was not to be prose composition. For the reason first given Mr. Jenks was of the opinion that the line of demarcation in High School teaching comes after the third year instead of after the second.

Mr. Max Radin, of the Newtown High School, talked upon the question of Latin Prose Composition of the third and fourth years of the secondary course. Agreeing with the previous speakers in general, he felt that there was really no line of cleavage anywhere in the High School, but that in the last

year especially the pupils should be perpetually reviewed and reviewed and that the attempt should be made to fix in their minds the material they had already studied. He believed that in this year the prose work should be copious and comprehensive.

Mr. H. H. Bice, of the De Witt Clinton High School, gave an account of his observations in English, French and Italian schools, showing that in most of the English schools greater time was devoted to Latin than in this country, but that in some of the Board Schools four years with approximately the same amount of time per week was given. In these schools there was no absolutely fixed curriculum. The masters were allowed a great deal of freedom, reading comparatively small parts of a number of books until the last year when they read complete books of certain authors. It was a part of their regular régime that they should have exercise in Latin composition either oral or written, every day, and the amount of time devoted to it varied from one-third to one-half of the period. Mr. Bice read some exercises set to second and third year pupils, showing that they required a much greater mastery of the subject than is displayed in our schools at the same time. He stated that he saw these exercises done and that they were done well. This was due undoubtedly to the greater amount of time devoted to the subject. His experience was similar in France and at Rome. In most cases no particular prose composition was used; the English regulation was that the exercise work should be similar in content and vocabulary to the book read. This approximated, Mr. Bice thought, more nearly to our system of based exercises. Some time is still given in some of the English schools to Latin verse making and Mr. Bice was present at an hour in which the only work done was the turning of the following passage into Latin verses. Amidst general interest and eagerness on the part of the student, the following version was produced:

You smiled, you spoke and I believed
By every word and smile deceived.
Another man would hope no more;
Nor hope what I hoped before.
But let not this last wish be vain;
Deceive, deceive me once again.

*Verba dabas ridens; male credulus auribus hausi.
Risibus et verbis fallere nolle tuum est.
Spem totiens falsus deponeret alter inanem,
Spes nec habet pectus quae fuit ante meum.
Hoc precor hoc unum; noli sprevisse petentem.*

Professor McCrea closed the symposium with some remarks on the equipment in Latin prose composition for those beginning a collegiate course, in

which he admitted that prose composition could not be regarded as an end in itself in the High School; but while not presuming to speak for colleges in general, he voiced as his opinion that he should be satisfied if pupils came up to examinations with an adequate knowledge of forms and syntax and a limited range of vocabulary such as perhaps the list of 2,000 words specified in Professor Lodge's Vocabulary of High School Latin. Professor McCrea gave some amusing instances of wrong forms in recent entrance examinations at Columbia.

After his remarks the meeting was thrown open for general discussion, in the course of which it seemed to be generally agreed that the great difficulty in the teaching under the present system was the requirement to get over so much ground in a given time, and that if the schools were at liberty to cover a smaller amount of ground and to employ Latin writing much more vigorously than at present, the results would unquestionably be better, so far as the ability of the pupil to read Latin was concerned. It was pointed out, however, that under the present system an immense amount of energy was dissipated by reason of the fact that, as a rule, the same teacher did not have the same class longer than a year—indeed often had it less than a year—and that greater results might be secured if the teachers were given the same student's year after year and held rigidly to responsibility for them.

MEETING OF THE ARCHAEOLOGICAL INSTITUTE AND THE PHILOLOGICAL ASSOCIATION

No reception could have been more cordial than that given by Canadians in general and by the University of Toronto in particular to the American Philological Association and the Archaeological Institute of America assembled in joint session at Toronto on the last days of December, 1908. The social features of the meeting, which included a luncheon given by the University and receptions tendered by the Classical staff and by Mr. and Mrs. E. B. Osler, were most delightful, and the weather was all that could be desired. At the business meeting of the Philological Association Professor B. L. Gildersleeve, of Baltimore, was elected President, and a motion was passed accepting the invitation for another joint meeting with the Archaeological Institute next December. At that time, however, the question of returning to the old system of summer meetings will be discussed and settled—at least for a time. The most interesting action of the Council of the Institute was the reception of the recently formed Canadian societies into affiliation with the Institute. These societies, domiciled in Montreal, Ottawa, Kingston, Toronto and Winnipeg, have now organized themselves as a Department of Canada and have thus made the Institute in a fuller sense

the Archaeological Institute of America. His Excellency Earl Grey, Governor-General of Canada, is Patron of the new Department, Principal Peterson, of Montreal, is Chairman and ex-officio a Vice-President of the Institute, and Professor G. W. Johnston, of Toronto, is Secretary and ex-officio an Associate Secretary of the Institute. The only other change in the list of officers was caused by the resignation of Professor W. N. Bates, of Philadelphia, who retired from the post of Recorder to become an associate editor of the *American Journal of Archaeology*. The place was filled by the election of Professor H. L. Wilson, of Baltimore.

The programme of the meetings, which was printed in *THE CLASSICAL WEEKLY*, 2: 70-71, offered the usual variety of subjects, archaeological, literary and philological, but contained papers of more than usual distinction. In fact, many of those present were heard to remark that never in the recent history of the two organizations had a programme of so uniformly high a quality been presented. Since all were so good, it would be unjust to select particular papers for special comment, but the annual address of the President of the Philological Association, Professor Charles E. Bennett, of Cornell University, should at least be mentioned. The subject was *An Ancient Schoolmaster's Message to Present-day Teachers*, and the speaker pointed out some pedagogical principles of Quintilian, which are as applicable now as they were in the first century. One evening was devoted to a memorial meeting in honor of the late Professor Charles Eliot Norton, the founder of the Archaeological Institute of America. In this connection two addresses, in every way worthy of the occasion, were given by Dr. Edward W. Emerson, of Concord, Mass., and Professor W. F. Harris, of Harvard University, both of whom were personal friends of Mr. Norton. An analysis of the whole programme, from the point of view of the institutions represented, shows seven papers from Johns Hopkins, six from Harvard, five from Pennsylvania, four each from Chicago, Michigan and Princeton, three each from Northwestern and Yale, two each from Queen's, Syracuse, Toronto, Virginia, and the American School of Classical Studies in Rome, and one each from nineteen other institutions.

The next annual meeting of the two societies will be held at the Johns Hopkins University on the last days of next December¹.

H. L. W.

Fellowships in the American School of Classical Studies in Rome are soon to be awarded, on the basis of examinations or otherwise, as the Committee having the matter in charge may decide, as follows: one in Roman Classical Archaeology, with

a stipend of \$600; one in Christian Archaeology, with a stipend of \$600; two for research, one in Roman Classical Archaeology, the other in Roman Literature or Roman Classical Archaeology, with a stipend each of \$800.

Applications should be made not later than February 11, 1909, to Professor James C. Egbert, Columbia University. The examinations will be held in Athens, Rome, and in all of the universities and colleges represented on the Managing Committee of the School in Rome, on Monday, Tuesday and Wednesday, March 8-10 next.

EURIPIDES PHOENISSAE 1485-1507

With the veil hiding my fair young face
That soft curls cluster around,
With no girlish shame for the deep red flush
On the cheeks that the tears rain down,
Distraught with my grief I come with my dead,
The rich scarf thrown off that covered my head,
The saffron-hued robe of finest spun web
Flung loose to the breeze as I bring home my dead
With a passion of wailing, woe, woe and ah me,
For sorrow on sorrow this day do I see.
Polynices, to Thebes thine ill-boding name
Too plain its sad meaning has made.
Through thy strife—nay, not strife—oh, horrible
truth!

Through murder with murder repaid,
The house of our sire in ruin lies low
By a terrible doom, by a terrible woe,
With blood shed for blood in requital.
What singer, what song of lament, wild and long,
With tears upon tears streaming down,
Shall I call in my grief, my house, oh my house,
The dirge for my loved ones to sound?
Threefold is my woe, for my dead they are three,
Mother, brothers I bring, a sad sight to see,
But grim joy to the fury, for she has brought low
The house of famed Oedipus doomed on that day
When wise, yet not wise, the dark riddle he solved
And slew the Sphinx singer by reading the song.

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In three volumes containing more than one thousand pages K. W. Hiersemann, Leipzig, has just issued *Das Glas in Altertum*, by Dr. Anton Kisa, with an appendix by Dr. Oskar Almgren, on discoveries of ancient glass in Scandinavia. The work contains 395 illustrations and 19 tables.—From *The Nation*, November 26, 1908.

The two important texts of the forthcoming Part VI of the *Oxyrhynchus Papyri*, edited by Drs. Grenfell and Hunt, are 300 lines of Euripides's *Hypsipyle*, and considerable fragments of a new commentary upon Thucydides.—From *The Nation*, November 26, 1908.

¹ Another very interesting report of this meeting may be found in *The Nation* for January 7, pages 11, 12.—C. K.

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THE CLASSICAL WEEKLY is published by The Classical Association of the Atlantic States. It is issued weekly, on Saturdays, from October to May inclusive, except in weeks in which there is a legal or school holiday, at Teachers College, 525 West 120th Street, New York City.

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